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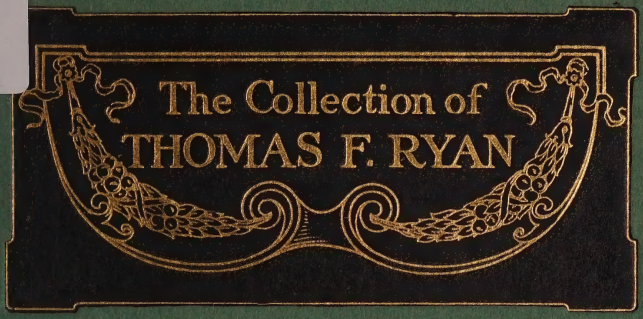

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SCULPTURE

[1]

NEAPOLITAN MARBLE BUST

By *Francesco Laurana*. XV Century

One of the most important portrait sculptors of the quattrocento. It belongs to the most beautiful representations of thoughtful and chaste womanhood which have been preserved to us from the time of the Renaissance, and it is generally believed to represent Beatrice of Aragon (daughter of King Ferdinand of Naples) who married in 1476 King Mathias of Hungary. Dr. Bode says it is rightly considered one of *Laurana's* masterpieces.

From the Castellani and Bardini collections.

Exhibited in 1920 at the Fiftieth Anniversary Exhibition of the Metropolitan Museum of Art in New York.

[2]

NEAPOLITAN MARBLE BUST

Probably by *Laurana*. XV Century

Artist unknown, attributed to *Laurana*, but doubtfully so, as the author of this bust has something grand, something energetic, which

is wanting in *Laurana*. It is much more likely to be by the second great sculptor at the Courts of Naples and Sicily, the well known *Pietro da Milano*, the celebrated medalist of King René of Anjou.

From the Castellani and Bardini collections.

Exhibited in 1920 at the Fiftieth Anniversary Exhibition of the Metropolitan Museum of Art in New York.

[3]

MARBLE RELIEF

By *Mino da Fiesole* (1431–1484)

Madonna and Child.

From the Chapel of the Villa Gonfienti near the Prato.

[4]

MARBLE RELIEF

By *Antonio Rosselino* (1427–1479)

Madonna and Child. A great work of this master.

From the collection of Madame Louchet, Lyon.

[5]

MARBLE RELIEF

Probably *Giovanni Dalmata*. XV Century

Madonna and Child. Ascribed by Dr. Bode to *Giovanni Dalmata*, who lived in Rome about 1475, and worked with *Mino da Fiesole*. Set in a gold mosaic back-ground.

[6]

MARBLE RELIEF

By *Antonio Rosselino* (1427–1479)

Madonna and Child.

From the Chapel of Bussy d'Amboise castle, belonging to the Bussy Rabutins.

[7]

PIETA

School of *Michel Colombe*. French XV Century

Executed in soft Marble. It comes from the environs of Nîmes, and its workmanship reminds one very much of the style of the Biron Monument in the Metropolitan Museum of Art.

[8]

MARBLE STATUETTE

Attributed to *Antonio Rosselino* (1427–1479)

Saint Sebastian.

[9]

TWO MARBLE FIGURES

By *Amadeo* (1447–1519)

Representing angels in attitudes of homage and prayer—of great delicacy and finish. *Amadeo* became chief architect of the Certosa in 1481, and about this time made a fresh design for the façade of the Cathedral. Among the figures are two angels which closely resemble the above.

[10]

MARBLE FRAME

Attributed to *Benedetto da Majano*. Italian XV Century

It formed the entrance of a Tabernacle.

[11]

TERRACOTTA RELIEF

By *Donatello* (1386–1466)

Madonna and Child. Described by Dr. Bode as undoubtedly a work of the master's own hand He extols the nobility of style and dignity of this fine work.

From the Aynard collection.

[12]

LIMESTONE STATUETTE

French XV Century

Saint Matthew.

[13]

GLAZED TERRACOTTA RELIEF

By *Luca della Robbia* (1400–1482)

Representing the escutcheon of the Ginori family on a blue background held by a winged cherub, whose head is particularly delicate and graceful and whose hands are exquisitely modelled.

From the Maurice Kann and Sigismond Bardac collections.

[14]

BAS-RELIEF

Ascribed to *Luca della Robbia* (1400–1482)

Madonna and Child. In white glazed terracotta.

[15]

GLAZED TERRACOTTA RELIEF

By *Andrea della Robbia* (1469–1529)

High relief enamelled in colors representing the "Pieta."

From the Lanna collection.

[16]

COLORED TERRACOTTA FIGURE

By *Matteo Civitali* (1435–1501)

The Infant Christ. This figure originally formed part of a group of the well-known subject "The Crib" (Presepio).

[17]

TERRACOTTA STATUETTE

By *Desiderio da Settignano* (1428–1464)

Figure of the Infant Christ, holding an orb in the right hand and the left hand raised in the act of blessing.

From the Wm. M. Laffan collection.

[18]

CARVED WOOD POLYCHROMED STATUETTE
School of *Jorg Syrlin of Ulm* (1425–1492)
Representing Saint Martin cutting his coat. He is wearing a red cap, and a doublet, and his feet are shod in pointed shoes.

[19]

TWO CARVED WOOD POLYCHROMED STATUETTES
Champagne school. French XV Century
Saint Barbara and Saint Catherine. Saint Barbara is represented in a blue gown and a red mantle and is wearing a hat. She is leaning against a tower. Saint Catherine is represented in a blue dress, and is wearing a crown. In one hand she is holding a book, and in the other a sword. These are the emblems appertaining to the martyrdom of Saint Catherine of Alexandria.

[20]

WAX RELIEF
Artist unknown. Renaissance period
Madonna and Child.

[21]

RETABLE
French work of art. XV Century
In carved wood gilt and polychromed.
From the church of Langeac, near Brioude (Haute-Loire)

[22]

TWO GLAZED TERRA-COTTA ANGELS

By *Giovanni della Robbia* (1469-1529)

From the Henry Daguerre collection.

[23]

IVORY CASKET

French work of art. First half of the XIV Century

The casket mounted in gilt copper and resting on four crouching lions shows on the cover scenes of "The life of the Virgin" and on the belt scenes of "The life of St. Eustache."

From the collection of Baron du Ranquet, Castle du Ranquet, France.

BRONZES

[24-25]

SANTA TERESA D'AVILA
SAN PEDRO D'ALCANTARA

By *Alonzo Cano*. Spanish XVI Century

THERE bronzes match each other and originally belonged to the same altar. They are the work of *Alonzo Cano*, surnamed *Il Racionero*, and represent Santa Teresa of Avila and San Pedro of Alcantara, who were living at the same time in the same country.

[26]

BRONZE CRUCIFIX

School of *Giovanni de Bologna*. XVI Century

An important and very fine specimen of Italian Bronze.

Exhibited in 1908 at the Expositione d'Arte Sacra in Venice.

[27]

BRONZE FIGURE

Italian XVI Century

Representing a Gladiator.

From the Wm. W. Laffan collection.

[28]

BRONZE HEAD

Italian XVI Century

Bronze head of a faun in *cire perdue*.

[29]

CANDLESTICKS

French works of art. XIII Century

A pair of gilt bronze candlesticks.

From the Baron Schickler's collection.

[30]

CHASSE

XIII Century

LIMOGES champlevé enamel. In the form of a house with a transept. It is modelled on four square feet and surmounted by a crest in openwork ornamented with balls of rock crystal. The whole chasse is covered with an envelope of brass, engraved and gilded, in which are set cabochons of colored glass. The enamelled plaques represent, in front: The Crucifixion, the Holy Virgin, a Holy Woman, St. John and St. Joseph of Arimathia. In the back: The Resurrection, the Nativity, the Angel announcing the Birth of Jesus to the Shepherds, The Annunciation, the Visitation. On the sides, St. Peter and St. Paul.

From the Spitzer collection.

[31]

EUCHARISTIC DOVE OR COLOMBE

XIII Century

Beautiful specimen of Limoges champlevé enamel. One of the rarest pieces of this period. The dove is one of the most ancient eucharistic

vessels and was usually suspended over the altar in the churches by chains.

It was exhibited at the Paris Exposition Retrospective of French Art in 1900 (see Catalogue, page 88, No. 2558).

From the collection of Count Chandon de Briailles.

[32]

SMALL CHASSE

XIII Century

Limoges champlevé enamel. Quadrilateral with gable top. On the front is a representation of the murder of St. Thomas à Becket, Archbishop of Canterbury, with his entombment shown on the gable above; the three figures of each scene being of engraved and gilt copper, and the heads in relief. All the panels are filled with an ornamentation of rosettes, bands and borders, and on the back with a geometrical pattern, all in two tints of blue, red, green and yellow, on a blue ground. The gable top has a high pierced cresting with three round finials, and on the front three applique round medallions with an enamelled ornamentation.

[33]

PLAQUE

By *Monvaerni*. XV Century

Large rectangular Limoges enamel plaque representing the Crucifixion. Our Lord is

depicted between the two thieves. On the left we see the fainting Virgin upheld by St. John, and by a Holy Woman. On the right are two men on horseback; one of them in full armour contemplates our Lord. This figure represents Guy de Montfaucon, Chevalier Seigneur of St. Masmin and of Reydan in Bas-Poitou one of the companions of Joan of Arc, who was killed at the battle of Patay the 19th of June, 1429. His coat of arms represents a standing lion, and is shown at the right angle of the plaque. At the left angle of the plaque is the coat of arms of Marie Marveau, his wife.

From the J. Pierpont Morgan collection.

[34]

PLAQUE

By *Monvaerni*. XV Century

Large plaque of Limoges enamel representing the Nativity. In the foreground the Virgin, in a blue cloak, is kneeling before the stable and the Infant Jesus is lying in the folds of her mantle at her feet. Opposite is Joseph, kneeling. In the background some children are playing; and above, two angels are holding scrolls with inscriptions in their hands.

[35]

PLAQUE

By *Nardon Penicaud*. Early XVI Century

Large rectangular plaque of Limoges enamel, representing the entrance of Jesus Christ into Jerusalem. This plaque is one of the finest early Limoges enamels known.

From the Sigismond Bardac collection.

[36]

TRIPTYCH

By *Nardon Penicaud*. Early XVI Century

Limoges enamel. In the centre is the Crucifixion. The Holy Women are grouped at the foot of the Cross, and are surrounded by crowds of people on horseback and on foot. The left wing represents Our Saviour at the Mount of Olives. The right wing depicts the Betrayal of Christ by Judas Iscariot.

This triptych was exhibited in the Paris Exposition Retrospective of French Art in 1900 (see catalogue, page 133, No. 2627).

From the Michel Boy collection.

[37]

SQUARE LIMOGES PLAQUE

By *Nardon Penicaud*. Early XVI Century

Representing the Holy Virgin and one of the Shepherds in adoration before the Child in a cradle.

[38]

LARGE LIMOGES PLAQUE

By *Jean Penicaud I.* Early XVI Century

A wonderful combination of eight figures in translucent enamel representing the Entombment of our Saviour.

[39]

TWELVE PLAQUES

By *Jean Penicaud I.* Early XVI Century

Representing twelve scenes of the Passion, after twelve engravings by *Martin Schoengauer* (1430-1491).

From the Charles Mannheim collection.

[40]

PLAQUE

By *Jean Courteys.* XVI Century.

Rectangular plaque of Limoges enamel, representing The Adoration of the Magi. Signed I. C.

[41]

SMALL SQUARE LIMOGES PLAQUE

Probably by *Jean Penicaud III.* XVI Century

A very fine composition of the XVI Century.

From the Sigismond Bardac collection.

[42]

LIMOGES PLAQUE

By *Pierre Raymond.* XVI Century

This plaque represents the Virgin standing on a pedestal, holding the Infant Jesus in her arms; over her dress is a flowing mantle held at the upper part by angels; both on her right and left are different clerks in holy orders, kneeling, and the first man in the group on her left is certainly the donor who gave the plaque to the church. Signed P. R., and dated 1534.

From the Sigismond Bardac collection.

[43]

NINE SMALL SQUARE LIMOGES PLAQUES

XVI Century

Representing nine stations of the cross.

[44]

A LARGE OVAL-SHAPED PLATE

By *Jehan Limousin.* XVI Century

French work of Limoges. The artist's signature appears on a small white tablet at the lower part of the front picture. In the hollow of the face of the plate, is shown a Stag Hunt by a king on horseback followed by a large train of servants. On the border, two friezes, the outer

one being ornated with four figures of Deities in oval medallions, between which are Cupids blowing trumpets and riding dolphins. At the back, large head of a youth in a frame of scroll-work, on a black background and with an outside border of leaves. This plate, of most unusual quality and in a remarkable state of preservation, is one of the rarest and finest examples of the work of Limoges.

Formerly in the Museum of Darmstadt (Hessen).

Mentioned in the Second Edition of the Catalogue of the "Grossherzogliches Museum zu Darmstadt, 1844."

Mentioned in catalogue entitled "Grossherzoglich Hessisches Landesmuseum in Darmstadt. (Mit 48 Tafeln) Darmstadt, 1908."

[45]

PLAQUE

By *Leonard Limousin.* XVI Century

Important rectangular plaque representing the Duke Charles de Bourbon, Count de Montpensier, known in the history as "Le Connétable de Bourbon."

From the collection of the Royal Family of France.

[46]

NINE PLAQUES

By *Leonard Limousin.* (1505–1576)

Executed in 1533. Representing nine scenes of the life of Christ.

FOUR PLAQUES [47]

Representing subjects of the "Aeneaïde" made after the woodcuts executed by *Sebastian Brant* illustrating the Aeneaïde published at the beginning of the XVI Century by the Strasburg printer *Johann Grüninger*. (1525).

From the Jules Porgès collection, Paris.

PLAQUE [48]

By *Suzanne Courteys*. XVI Century

Rectangular plaque of Limoges enamel representing Saint John. Signed: S. C.

[49]

A CUP

By *Jean Courtois* (Signed). XVI Century

Limoges. Painted with the high priest offering gifts to David. Black border with gilt scrolls.

From the Spitzer collection.

A CUP [50]

XVI Century

Limoges. Painted with the Triumph of Amphitrite in the foreground, and a mountain landscape in the distance. Black border with gilt scrolls.

From the Magniac collection.

[51]

VASE

Caffaggiolo. About 1515

A LARGE Caffaggiolo vase. This important vase is of globular form with two spouts and a handle, decorated with *rinceaux*, vases and fantastic animals, painted in yellow, blue, and violet on an ochre background and with four coats of arms of which two are surrounded by large cornucopiæ. One coat of arms with the Imperial eagle, with the Medici coat of arms, and Imperial crown on top; one with the Medici coat of arms and a Bishop's hat on top; one with the Chigi coat of arms and a Bishop's hat on top; one with the Moor's head and a Cardinal's hat on top. On the spouts, the Caffaggiolo mark in blue, a P and an A.

From the Madame d'Yvon and Wencke collections.

[52]

VASE

Signed by *Baldassare Marana.* About 1536

A large Faenza vase. This vase has a broad handle, with a short, rather wide neck. It is painted in cobalt blue, light yellow, brownish yellow and green, and represents biblical and symbolical subjects. After Mantegna.

From the Castellani and Wencke collections.

PLATE [53]

XVI Century

A large Urbino plate. It is painted in yellow, red, blue, green, violet and black. Various groups of male and female figures in the foreground surprised by a heavenly apparition; in the background are walls of a city with towers and church spires.

[54]

CUP

By *Master Giorgio.* XVI Century

Lustered Gubbio cup. Signed and dated 1530. It represents Maternity and Love; a woman standing next to a column watches a young girl playing with Cupid.

From the Wencke collection.

[55]

PLATE

By *Nicolo da Urbino.* XVI Century

Urbino plate. This plate has large borders. In the center two cupids are holding the coat of arms of Gonzague and Este. On the border in a landscape is represented the history of Apollo and Marsyas. It comes from a service executed for Isabelle D'Este, wife of Gianfrancesco Gonzague.

From the Spitzer and Wencke collections.

BOTTLES [56]

About 1550

Two large two-handled Faenza bottles. Decorated each with the full bust portrait of a young woman. One is marked 'ALVPVLOY,' the other 'AMALVE.'

From the Wencke collection.

STAINED GLASS

[57]

A FRENCH STAINED GLASS PANEL

XIII Century

Representing a holy bishop healing a sick man in the presence of two saints.

From the Henry Daguerre collection.

[58]

A FRENCH STAINED GLASS PANEL

XIII Century

Representing a king listening to the remonstrance of a holy man. With an inscription: 'REX SIC EXLMPIUM POPULO SUO.'

From the Henry Daguerre collection.

[59]

A FRENCH STAINED GLASS PANEL

XVI Century

Representing a design of Gothic crocketed canopy with a praying kneeling figure inserted.

From the Henry C. Lawrence collection.

[60]

A FLEMISH STAINED GLASS PANEL

XV Century

Representing The Holy Virgin surrounded by Angels.

From the Henry C. Lawrence collection.

[61]

STAINED GLASS WINDOW

By *Valentin Bouch*. XVI Century

The initials F I L on the lowest panel are the first letters of the motto of Warry de Lucy (21st prior of Flavigny 1510–1557) *Fraus inimica luci* —"Fraud is the enemy of light." The author of this stained glass, *Valentin Bouch*, is celebrated and it is impossible to find a piece better authenticated, as the church in the diocese of Toul, which enclosed it during four centuries, is well known to all archæologians.

From the Abbey Church of Flavigny, Lorraine.

[62]

PANEL

Year 1524

Old Nuremberg stained glass.

PANEL [63]

Year 1524

A companion panel to the above.

TAPESTRY

[64]

FLEMISH TAPESTRY (GOTHIC)

Early XVI Century

REPRESENTING a Pietà, from a cartoon by *Maitre Philippe*—a high loom (*haute lisse*) woven in colored worsteds, gold, silver and silk threads on flax warp. This superb tapestry must be classed among the finest productions of that eminently successful period in the history of textile art in Brussels, which covers the latter part of the 15th century and the first-third of the 16th. The composition is replete with religious feeling, and charming in the simplicity of its arrangement.

[65]

TAPESTRY

French. XVI Century

Panel of a series of eight, known as the Gombault et Macée tapestries.

FURNITURE

[66]

CHEST

Italian workmanship. XVI Century

THE front part shows in the center between foliage and scrolls the coat of arms of the Barberini.

From the Palazzo Montevecchio, Spoleto.

CHEST [67]

XVI Century

"CASSONE" or marriage chest.

[68]

FOUR CHURCH STALLS

French XVI Century

Carved wood.

[69]

FIRE SCREEN

Italian Renaissance

Chasuble.

[70]

TWO ARMCHAIRS

Venetian. XVI Century

Carved walnut.

From the Wm. M. Laffan collection.

TABLE [71]

XV Century

Ligurian walnut table, rectangular shape.

From the Davanzati Palace collection.

[72]

BENCH

Florentine. XVI Century

Large carved walnut bench.

From the Davanzati Palace collection.

[73]

TABLE

Florentine. XVI Century

Florentine walnut draw table.

From the Davanzati Palace collection.

[74]

CRADLE

Florentine. XVI Century

Walnut cradle.

From the Davanzati Palace collection.

CHAIRS [75]

XVI Century

Pair of Sixteenth Century Italian side chairs in walnut with coverings of embroidered red velvet.

TABLE [76]

Italian. XVI Century

Long Table in carved walnut.

[77]

CUPBOARD OR MEUBLE A DEUX CORPS

French. Middle of the XVI Century

A fine piece of work of the school of Lyon, showing the style of Hugues Sambin. In the door panels are very fine low reliefs, showing on the right Tarquin in Roman warrior's attire; on the left, Lucretia with the dagger.

CEILING

[78]

THE BANQUET OF ANTONY AND CLEOPATRA

By *Giovanni Battista Tiepolo* (1692–1769)

THE scene depicts a banquet given by Antony and Cleopatra, who with other guests are seated at a table beneath a gallery which is

supported on four columns. In this gallery musicians are playing. On the steps leading to the banquet-table numerous figures are grouped.

RUGS

[79]

HERAT RUG

Persian. XVI Century

An important palace rug as woven under the reign of Shah Abbas the Great. The centre field of the rug with a small green medallion in the centre, decorated with a bold design of Chinese peony flowers and spiral scroll work, intermingled with Chinese cloud bands on a deep red ground. The main border with alternating huge flowers on deep greenish blue ground. Dimensions: 32 ft. $5\frac{1}{2}$ inches x 14 ft. $\frac{1}{2}$ inch.

From the Fletcher collection, Scotland.

[80]

ANIMAL RUG

Eastern Persia. XVI Century

An important specimen probably woven for a royal palace. The centre field of this rug is covered with a freely composed pattern of

animals alternating with peony flowers and stems. Among the animals the rare representation of the zebu, combined with the typical groups of fighting animals of beautiful design, The background, magenta red. Floral border of beautifully elaborate design. Dimensions: 15 ft. 10 inches x 6 ft. 7 inches.

From the Charles T. Yerkes collection. (No. 207, Color plate 9 of the catalogue.)

[81]

HERAT RUG

Persian. Middle XVI Century

Beautifully balanced all over design of repeated peony flowers combined with Chinese scrolled cloud bands on a red ground. The border of elaborate peony design on a greenish blue ground. Dimensions: 6 ft. 8 inches x 4 ft. 7 inches.

[82]

HERAT RUG

Persian. XVI Century

The centre field with particularly delicate peony flower and spiral scroll work on red ground. The border of similar design on a green ground. Dimensions: 6 ft. 6 inches x 4 ft. 6 inches.

[83]

HERAT RUG

Persian. Late XVI Century

Border of peony flowers alternating with serrated leaves; dark green ground. Very large centre field of exceptionally beautiful design, of peony flowers surrounded by Chinese cloud bands. Red ground. Dimensions: 9 ft. 2 inches x 4 ft. 10 inches.

[84]

HERAT RUG

Persian. Second half of the XVI Century

The centre field with four symbolical groups of peony flowers arranged with the Chinese cloud band on a red ground. The border of elegantly curved serrated leaves alternating with peony flowers on a green ground. Dimensions: 6 ft. 8 inches x 4 ft. 8 inches.

[85]

HERAT RUG

Persian. Early XVI Century

The centre field decorated with a system of peony flowers of very elaborate and beautiful design on spiral scrolls combined with voluted Chinese clouds on a red ground. The border of similar design on a dark blue ground. Dimensions: 15 ft. x 6 ft. 3 inches.

[86]

CHINESE TEMPLE WINE CISTERN
1122–225 B.C.

An interesting and rare bronze of the Chou dynasties B.C. 1122-225.

[87]

CASTELLANI COLLECTION OF GREEK AND ETRUSCAN BRONZES

Excavated by *Castellani* himself near Perugia, Italy. The "Hypnos" now in the British Museum was found in the same tomb and at the same time as the pieces in this collection.

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